

lets—Showing How Women

Secrets of the Opera.—New York has come to be very familiar with the stars of grand opera off the stage as well as on. The tenors, barytones and basses are no longer unknown quantities, and the more expensive robes and the costly fur coats, their jewels and their distinctive grooming, especially the hair, are so familiar to the eye that the figures wherever they are seen. It has remained, though, for Leo Dittebstein in "The Great Lover," of which he is part author in conjunction with Mr. and Mrs. Hutton, to exploit on the dramatic stage the inner life of professional and personal life of the opera singer. The song, it was Sidney Smith who said that there are three sexes—"men, women and children"—and the opera singer has been proclaimed to "men, women and tenors." But Jean Paurel, the hero of this play, is a barytone, and there in the heart of his nobility and grandeur he judges it from the number of love

Widow," is an Austrian, and London will have none of him. Heretofore it is likely to be seen here early next year, is called "Michael O'Maherty," C. Englund's fiercest critic has told us it is wise to keep such a play out, but the title of the new play suggests that he is no longer able to keep his mind about the big topic. The appearance will be a dramatization of Hall Caine's "The Woman Thou Gavest Me," now starring Herbert Bernebohm Tree, who arrived from New York, is to appear in him plays for one of the American companies.

Grace George's next production will be "The Barbs," which has already gone into rehearsal.

Charles Knoblauch is the author of "Against the New Play" in which the American Artists will appear about Christmas.

Don Boulicault has achieved the dignity of being secured the New Theater

The London theatrical papers are bewailing the death of the actor-manager in that way. "Many of them," solemnly states the *Evening Standard*, "are to be buried in the grave." Ever the optimist, the *Standard* Maude, Sir J. Forbes-Robertson, and the *Standard* Barker and Arthur Bourcher.

Victor Moore will make his second appearance as the Bowsy Boy in the near future in the Jesse L. Lasky Feature Play Company's production of "Chimble Fadden." The picture, which is the second in the Chimble Fadden series, is to be released.

The production of petroleum throughout the world in 1914 was 40,632,000 gallons, or 1,354,266,667 barrels, valued at \$1,300,000,000. The United States consumed 1,000,000,000 gallons.

One James McBride then takes a hand—
A youth of the "Arrow Collar" brand—
And setting out of her humble start—
In life, he lays siege to Judy's heart.

Then Pendleton poses the Question old,
And Judy refuses him, seemingly "cold."
But really afraid that his love won't last,
If he ever should learn of her Opposed Past.

He'd better have up and told her straight
That he knew it all, but she has to wait
For the Final Act, when the Play is over,
And Pendleton—"Daddy"—and Judy are one.

months ago she had begged him so tenderly to stay, "just a minute" longer.

Harvey pondered over the change that had come in Daisy's attitude toward him. She seemed happy enough, at least clearly something or someone was coming between them.

Harvey had expected that Daisy might notice the absence of the socks, but when, after a week of the new arrangement, she said nothing he realized that she didn't even put the socks on.

Harvey said all work, probably did that she had laundered them.

Harvey sent his office boy to the laundry the first time, but the next day he sent the office boy to the laundry with the week's installment of work.

Often that you didn't know what for the society was, and I was afraid that if you knew I was working with the De Paysters and the Van Duysens you'd think I was climbing. But truly I'm not I just wanted to help the poor Belgians."

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Returns to Professorship.

R. Eden Payne, having completed his task of staging the production of "Robbery Under Arms" at Harlow Brighouse's comedy, which is now playing at the Princess Theater, New York, returned to Pittsburgh last week, where he holds a professorship of dramatic art at the Carnegie Institute of Technology.

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